

# Chapter 1: Gestures (Kleio)

## Preview:

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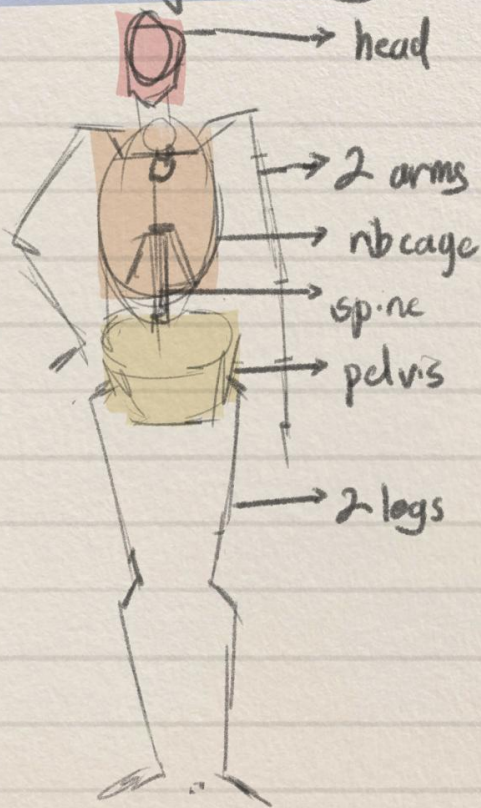
# GESTURE DRAWING



- \* the focus will be on communicating an idea to a viewer or an audience
- \* distilling everything seen into only the essential qualities of the figure/character

- tips**
1. make it look as generic as possible to allow the addition of styles
  2. try only making lines that has meaning or intentional
  3. must describe the 8 parts of the body
  4. avoid doing any slow, methodical measuring
  5. base the proportions off of what looks correct after establishing the figure from head to toe

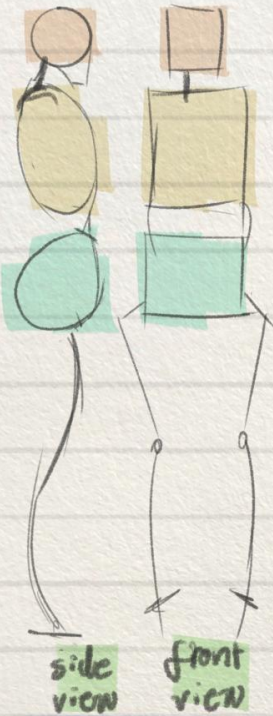
## 8 Parts of the Body



## GESTURE

- ~ story/composition
  - communicating a unique sense of positioning or attitude
- ~ proportion
- ~ weight/balance
- ~ anatomy
  - ↳ "C", "S", "I"
  - asymmetry of line
  - repetition of curve
  - wrapping lines

## FORM and BALANCE



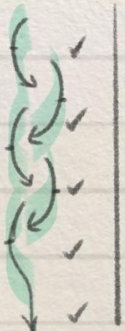
\* the head is suspended out over the ribcage by the forward angle of the neck

\* the pelvis moves opposite of the ribcage

\* the legs stabilize the body in the shape of a large 'S'



## SYMMETRY and ASSYMETRY

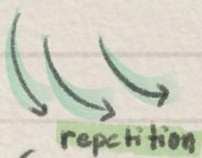


\* the main focus is on positioning one of the curve's apices higher than the one that follows

\* the asymmetrical use of line is the main line use to be emphasized when developing a gesture drawing

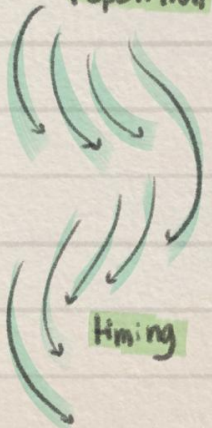
\* avoid line use which uses mirroring or parallel lines

## REPETITION and TIMING



\* anytime a similar curve or shape is repeated twice or more, it provokes visual movement

\* using asymmetrical curves in addition to repeating curves gives gesture drawing a sense of composition, fluidity, and timing



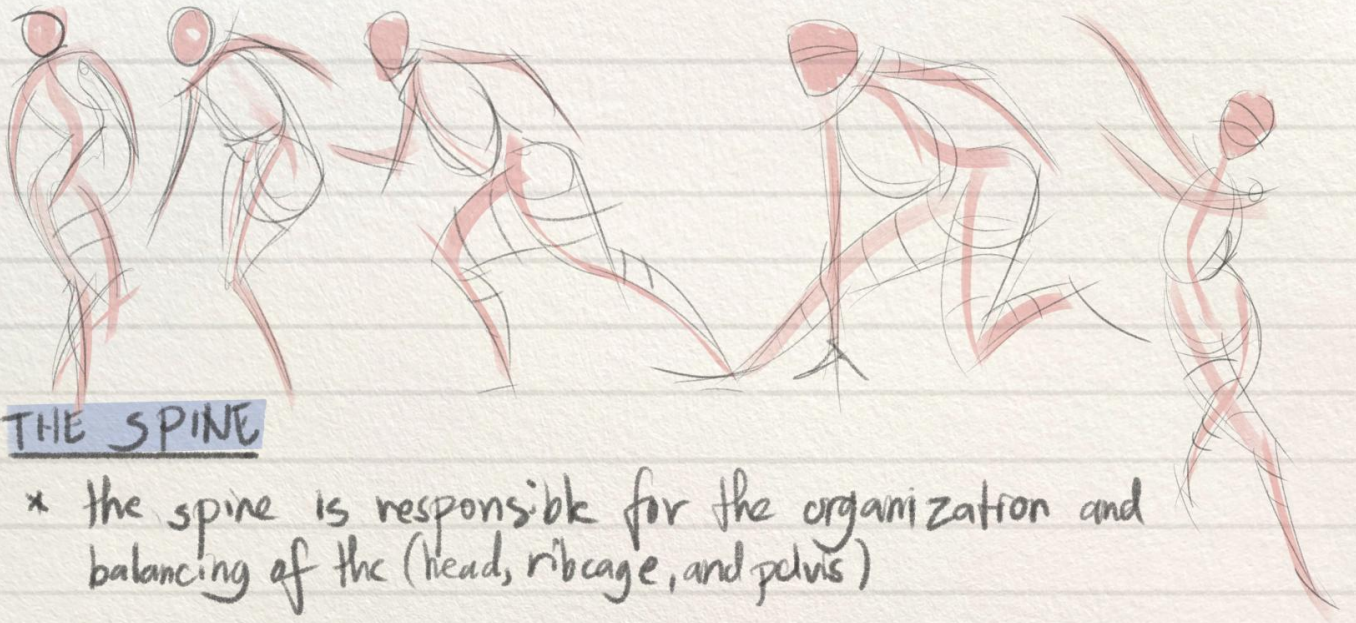
## WRAPPING LINES



\* a wrapping line is drawn on top and across the other gesture to describe the way the form is moving through space



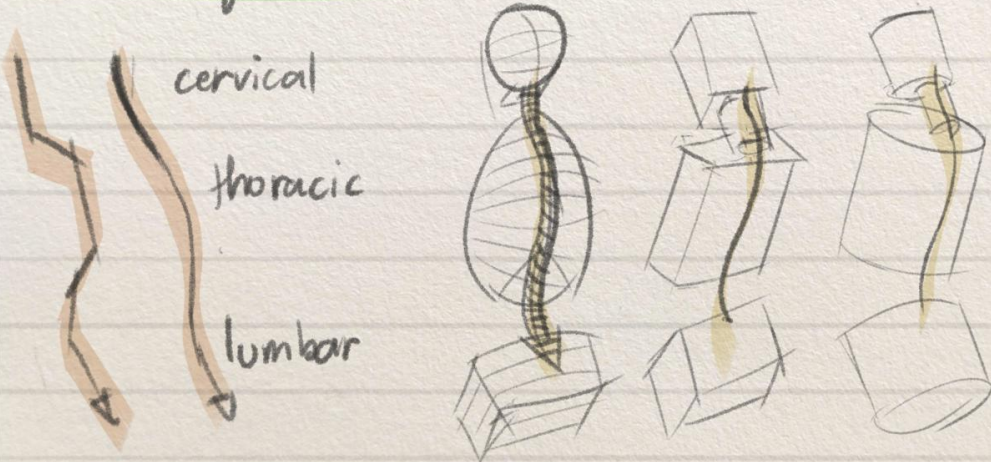
\* keep in mind to never use straight line as it will to become a reference to a shape and begin to flatten out the drawing



## THE SPINE

\* the spine is responsible for the organization and balancing of the (head, ribcage, and pelvis)

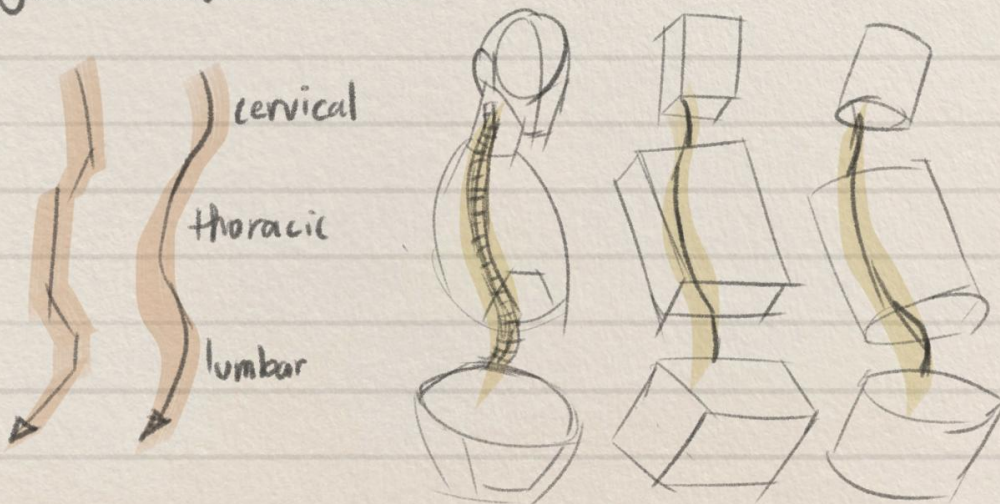
### back 3 quarter view



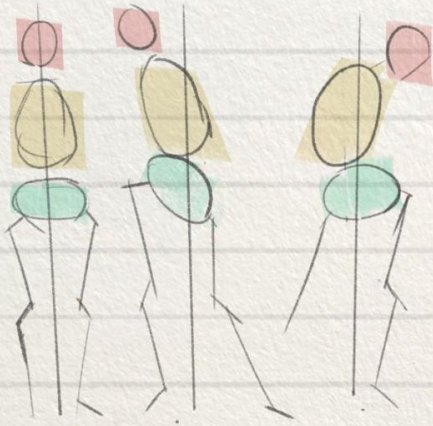
### profile view



### front 3 quarter view



## CENTER OF GRAVITY



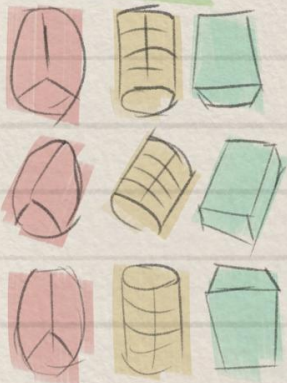
- \* the goal of using the center of gravity is to force an awareness of how the figure stands upright
- \* creating a dynamic pose involves creating a sense of tension with the figure's center of gravity

balance dynamic very dynamic

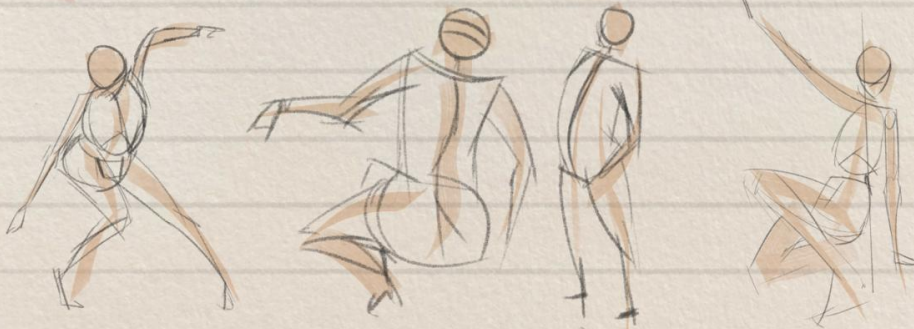
## RIBCAGE AND PELVIS

- \* when placing the shapes of the rib cage and pelvis, make sure they are consistent with the spine and the balance of the gesture
- \* when the majority of the weight is positioned on one leg, it usually causes this area of the bone to raise, dropping the other side

ribcage

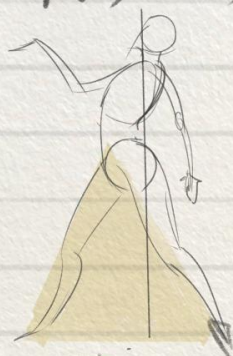


pelvis



## THE "ABOUT TO" POSE

\* an "about to..." position engages viewers by making them anticipate the outcome of the action, hopefully wanting to fill in the story



stable



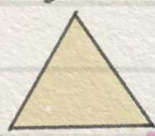
mid-action

\* the difference between a stable pose and one in mid-action is determined by how weight is distributed and balanced

\* keep in mind the center of gravity and build a triangle between the feet and the belly button

\* notice that in the exaggerated position, or out of balance poses, the triangle looks more irregular

belly button



foot

foot



\* begin with the head, working the gesture lines down through the weight-bearing leg.



## LINE ECONOMY

\* line economy helps sensitize you to the development of different textures needed for a convincing depiction of realism (i.e. bone, muscle, fat)

→ soft edge (slower visual reference)



→ hard edge (quicker visual reference)

\* sharp lines describe abrupt changes in plane or light

- this line can be used to describe hard, angular surfaces of the body, landmark points or bone

\* softer edges is the same as the gradation plus edge describing the sphere

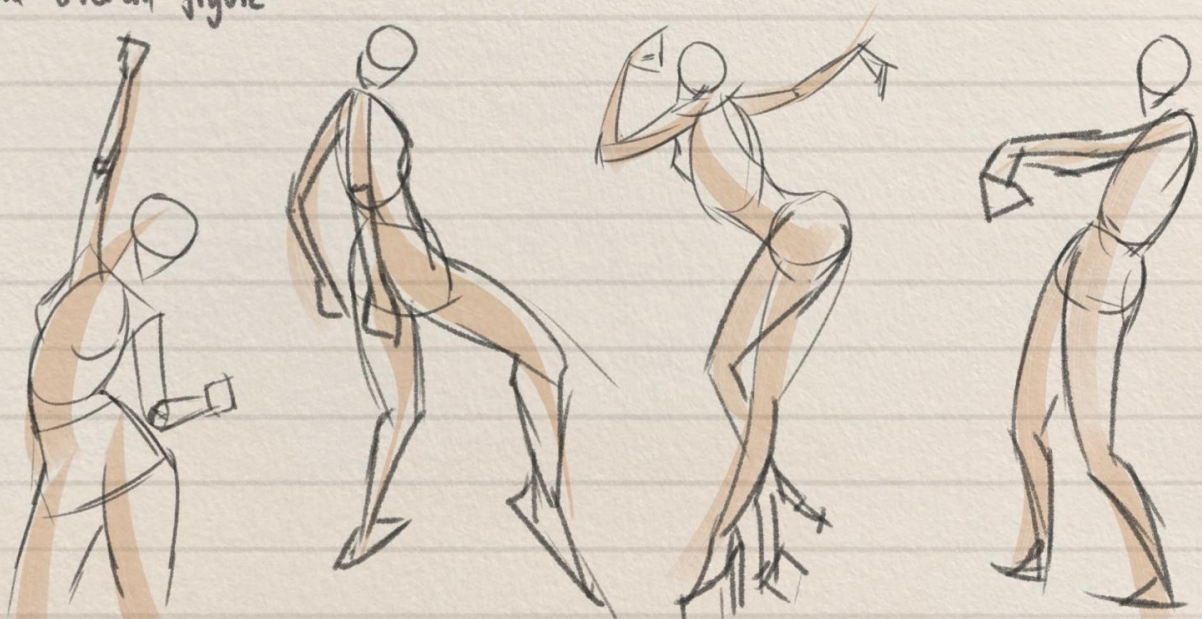
- this line is reserve for smoother, softer (sphere like) areas like muscle and fat

## CREATING A STORY

- \* creating a "sense of story" can be a way to recognize moods through body mechanics, or just simply read the body as a type of communication.
- \* it is a common exercise to exaggerate these positions until you become more comfortable with articulating a wide of expressions



- \* remember that the figure is in constant relationship with balance and imbalance, not just in the design of bones and muscle, but also movement
- \* work through the gesture lines from head to foot, then take a moment to decide if the gesture looks correct. this approach allows for the emphasis to be placed on capturing the feeling of movement and position
- \* do your best to keep the fluidity of the gesture, but still include the mechanics (skeleton, anatomy, perspective) to give the believability to the overall figure



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